



JOHN BARRY

BODY  
HEAT

JOEL McNEELY  
LONDON SYMPHONY ORCHESTRA



BARRY

BODY HEAT

VARESE SARABANDE MSD-5951



www.VareseSarabande.com

John Barry  
**BODY HEAT**

Joel McNeely  
 London Symphony Orchestra

1. MAIN TITLE (3:51)
2. NED (1:04)
3. MATTY'S PLACE (1:35)
4. I'M WEAR (3:22)
5. I'M BURNING UP (1:10)
6. CHAPEAU GRATIS (1:25)
7. HEATHER (2:11)
8. HILL FOR PUSSY (2:53)
9. I'M FRIGHTENED (2:42)
10. SURPRISE AND EXPLOSION (2:31)
11. HEATHER AND BOZ (1:20)
12. GUS AND OSCAR (1:22)
13. GLASSES (5:2)
14. BETTER GET HIM (7:05)
15. MATTY WAS MARY ANN (4:19)

PRODUCED BY ROBERT TOWNSON

RECORDING ENGINEER: JONATHAN ALLEN  
 ASSISTANT ENGINEER: DOUGLAS BLAIR  
 RECORDED ON APRIL 24, 1998 AT ABBEY ROAD STUDIOS, LONDON  
 COVER PAINTING BY MATTHEW JOSEPH PEAK

FEATURING:  
 ANDY MACHINTOSH, SAXOPHONE; DAVID HARTLEY, PIANO

SPECIAL THANKS TO JULIAN BRATOLYBOV AND SUE MALLET

20 BIT  
 DIGITAL

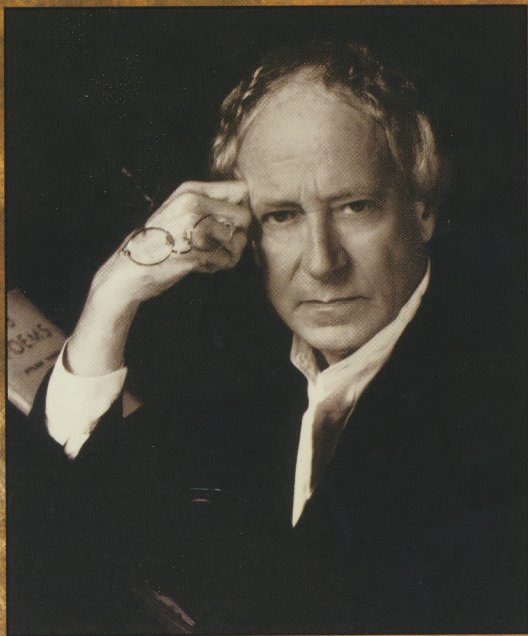
©1998 VARESE SARABANDE RECORDS, INC. ALL RIGHTS RESERVED.  
 REPRODUCED BY VARESE SARABANDE RECORDS, INC. 3330 WITTENBERG BLVD.,  
 SUITE 130, STURGEON CREEK, CO 80080. UNAUTHORIZED REPRODUCTION IS A VIOLATION OF  
 FEDERAL LAWS. PRINTED IN THE U.S.A. DISTRIBUTED BY UNIVERSAL PICTURES  
 THROUGH DISTRIBUTION TO UNIVERSAL CITY PICTURES. UPCA CD 91805



BARRY

BODY HEAT

VARESE SARABANDE MSD-5951



JOHN BARRY



VARÈSE SARABANDE FILM CLASSICS



# STILL BURNING

THE MUSIC OF BODY HEAT

It may, on one hand, seem odd, or at least premature, to include a score from 1981 in a film classics series such as this while on the other hand, it would be difficult to find a distinction between the qualities found in a score much older, now acknowledged as a classic, and those qualities found in John Barry's score for Lawrence Kasdan's 1981 film *BODY HEAT*. Barry's distinctive style, and his standout work on this picture in particular, earned it the elevated distinction of instant classic. The years since have only solidified this perception.

Film noir has always lent itself well to drawing heavily on the power of a great film score. Jerry Goldsmith's 1974 score for Roman Polanski's *CHINATOWN* may be the masterpiece of the genre, but the contribution John Barry's score made to the overall success of Kasdan's film is not unlike the effect Goldsmith's score had on Polanski's. So impactful is Barry's score that little more than a single bar of music, a moment of that unmistakable orchestration, a few notes of the haunting melody, and you are immediately thrust back into the world of Ned and Matty, of Gus and Oscar and Roz and Heather, during the sweltering hot Florida summer.

*BODY HEAT* also possesses one scene in particular that ranks as one of the most breathtakingly well scored sequences in film noir history. After Matty (Kathleen Turner) asks Ned (William Hurt) to leave her home, he stares at her through the window in the door. As he begins searching, animalistically, for a way in, he succumbs to his desires and uses a lawn chair to break through the front window. In equal parts, Matty gives herself to Ned while Ned, unquestionably, takes what he wants. Barry's music (heard in the cue "I'm Weak") is allowed to carry the scene, almost entirely without dialog. We do, however, hear one word from Matty... "Yes."

An unusual distinction falls on this spectacularly effective and musically stand alone work. The score has never been widely available despite calls from a large and demanding audience. It, therefore, seemed a particularly deserving selection for inclusion in this series. The present recording features Andy Mackintosh on saxophone, David Hartley on piano, Mo Foster on Fender Bass, Eric Crees on trombone and Neil Percy on drums, together with Joel McNeely and the London Symphony Orchestra. *BODY HEAT* is unquestionably one of the classic motion picture scores of our time.

- Robert Townson

# THE VARESE SARABANDE FILM CLASSIC SERIES

THE VARESE SARABANDE FILM CLASSICS SERIES was formed to right many wrongs. Film music has, over its relatively short life, been subjected to some of the worst archiving imaginable. To this day, those of us who live and work in the film music world are constantly surprised by how poor a condition most scores are in. As bad as we now commonly expect things to be, the actual situation is almost always worse. This is in relation to both condition and whereabouts of original master recordings, orchestral scores and parts, as well as the composers' original sketches. There have been a few rules learned (the hard way), even since the beginning of this series. Rule #1: If you think you know where something is, don't count on it. Rule #2: Just because it's new doesn't mean it's safe. (I was shocked to learn that the master tapes of Alex North's penultimate score, *THE PENITENT*, had been lost in less than three years.)

This series of new recordings of old and not so old scores is endeavoring to select those which we feel are in need of a second look for any of a number of reasons. Perhaps the original film soundtrack recording is not commercially available or is only available in an overly abridged form. Perhaps the original mastertapes are too badly damaged to be saved. Possibly the musicianship of the original was lacking or the original orchestra's size was limited due to budget concerns. Many historic, utterly brilliant, and otherwise flawless performances are compromised due to inadequate recording technologies present at the time. Maybe the composer himself would like to take a new look at an old favorite. The criteria for each release may be entirely different. New recordings of classic film music neither replace nor preclude the release of the original recording. They are completely separate entities. A recent example is shown in the double release of Bernard Herrmann's classic score from Alfred Hitchcock's *VERTIGO*. Within one year of Varese's release of a new Joel McNeely-conducted Royal Scottish National Orchestra recording, we also released a second CD featuring the most complete presentation ever available of the original Muir Matheson-conducted recording. Great orchestral music is meant to be performed more than once, whether composed for film, the concert hall, the opera or the ballet. Each recording offers its own pluses and minuses and should be looked on as a point of view, some admittedly more valid than others. One notable distinction between film soundtrack recordings and album recordings is the fact that an original film recording must, first and foremost, fit and support the film. Every element of the performance must be tailored to serve this need. A subsequent recording need be concerned solely with the score as music. At this point the score's services are over and it must stand on its own. At the very least this series is a chronicle of those scores which we feel are deserving or in desperate need of attention. The list of those deserving is indeed much longer than the list of those that have received it.



VARÈSE  
SARABANDE  
FILM  
CLASSICS



John Barry  
**BODY HEAT**

ORIGINAL MOTION PICTURE SCORE  
Joel McNeely  
London Symphony Orchestra

VSD-5951

© 1998 Varese Sarabande Records, Inc.  
All rights reserved.